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THE musical service at Sheffield in connection with the recent Wesleyan Conference was a great success. The object was chiefly to bring the new Hymn Book before the delegates and ministers, and let them hear some of the choicest selections in the book. A choir of 400 voices had prepared these illustrations, under the conductorship of Mr. J. Duffell, Mus. Bac., and an excellent account they gave of themselves. Sir Frederick Bridge as editor was present, and of course had to speak. The audience were specially interested in hearing how he had been led to adopt certain methods and make certain alterations in the music. His account of the part his cook played in the production of the book was highly amusing. Here it is in his own words:—

In conclusion, let me say I had one or two advantages for this work which ought to be mentioned. First of all, one of my pupils, Mr. Sanderson, is a son of one of your ministers, and he gave me a good deal of information about Methodist congregational likes and dislikes. Then, again, I have a cook, and she has been with me for thirty years, and she happens to be a Wesleyan. I never stop her from going to her chapel, and she has never tried to take me there. We observe a sort of benevolent neutrality. Sometimes when I have been in a difficulty I have gone from my study to the lift where the dinner is pulled up from the kitchen, and asked, "Mrs. Rider, do you know this hymn?" "Oh, yes, we sing it every Sunday night at our chapel." "Well, how does it go? Sing it to me." And she has sung it up the lift, and the tune is in this Book.

\*\*\*\*

We are glad to note that some of the congregations belonging to the Spurgeonian school of

thought are becoming broader in their views of music. An organ has recently been put in the East London Tabernacle, which was founded by Mr. Archibald Brown. This is a healthy sign. Personally, Mr. Brown was totally indifferent whether there was an organ or not; the one thing needful being that the worship should be absolutely spiritual. The present minister, however, has felt the need of instrumental help, and we have no doubt the singing will be greatly improved thereby. When shall we hear of the Metropolitan Tabernacle following the example?

\*\*\*\*

The Welsh Eisteddfod is getting into bad odour, owing to the illtreatment of adjudicators by unsuccessful competitors. We hear that in South Wales recently they raided the platform and hooted Signor Randegger to his face—in fact, so threatening did the demonstration become, that police protection was sought for the adjudicator. In North Wales, too, an English choir which competed at one Eisteddfod was received with a very hostile demonstration. Such conduct is disgraceful, and unless our Welsh friends can restrain their feelings and behave better, they will lose the respect of their fellow men. Mr. Ffrangcon Davies—one of the greatest Welsh musicians of the day—has recently spoken very strongly against the Eisteddfod as it now exists. We trust his wise words will be taken to heart.

\*\*\*\*

We recently had something to say in praise of Welsh congregational singing. The Rev. Joseph Hocking has been spending his holiday in or near Nevin, N. Wales, and in *The British*

Weekly he gives his impression of congregational singing there :—

As the sun was setting we made our way to a chapel among the fields, where perhaps a hundred people had gathered from among the farms and the cottages. I did not understand a word of the service, but that did not matter, I felt it all in my heart. Singing! It made me shiver as I listened

to it. One hymn especially impressed me. It had a kind of refrain, and the people repeated again and again the words "Pen Calvaria." How their voices rose and fell! How the sound of their voices made melody with the breezes among the hills, and the great voice of Nature everywhere! I have learnt since that the words "Pen Calvaria" meant the summit of Calvary, and I am sure the congregation caught the spirit of the words as they sang.

## Passing Notes.



THE recent removal of the mortal remains of the elder Johann Strauss and Josef Lanner, the two great waltz composers, serves to remind one of the curious fate that has beset the bodies of many notable musicians. Bach's bones were dug up at Leipzig some years ago; Haydn's skull was stolen; Donizetti's skull was carried away by the surgeon who made the autopsy, and was serving some years later as a butcher's money-bowl. Beethoven's remains were exhumed for re-interment in 1863, when the master's skull was broken in two during a fracas among the officials present, and two of the teeth were stolen.

Three years ago it was reported that the town of Salsburg was bringing an action against the town of Modling to recover Mozart's skull. Happily that must have been a canard, for, as everybody is aware, Mozart's grave has remained almost since the day of his funeral as unknown as the grave of Moses. In that respect at least Mozart was fortunate. If his grave had been known some ghoul might have stolen his teeth or examined his bumps in the interests of phrenological science. It gives one a shudder to read the details of these re-interments. Strauss died in 1849, Lanner in 1843. Lanner was "quite unrecognisable"; but Strauss was "wonderfully preserved," and the clothes, including the tight pantaloons and "shorts" which were worn in Vienna at that time, were "almost perfect." On the other hand, his violin, which at his express wish was buried with him, had crumbled to pieces. Happy violin!

Many attempts have been made to reduce the songs of birds to musical notation, but so far as the great composers are concerned I don't know that attention has been given to more than three or four of the feathered songsters. Hadyn represented the cooing of "the gentle dove"; Handel put the cuckoo and the nightingale into a familiar organ concerto; and Beethoven did the same in his Pastoral Symphony, where the "note" of the quail also figures. It is very interesting to compare the one composer's nightingale with the other. In the Beethoven Symphony the songster's vocabulary is not nearly so elaborate as Beethoven has made it in his setting of Herder's song, "Der Gesang der Nachtigal." Of the cuckoo, of course, nothing need

be said; that bird's "double call" is a pure musical interval (a minor third usually) which any juvenile can imitate. According to Schindler, Beethoven intended an arpeggio beginning on third line B, and running upwards B, D, G, B, D, G, for the song of the yellow-hammer. But that must be a mistake. As Sir George Grove has pointed out, the note of the yellow-hammer is not an arpeggio—cannot in any way be twisted into one or represented by one. It is a quick succession of the same note, ending with a longer one, sometimes rising above the preceding note, but more frequently falling. Beethoven was very likely "fooling" Schindler when he tried the yellow-hammer arpeggio on him.

But my paragraph has gone beyond its due limits. When I began it I meant only to direct attention to the fact that Mr. F. Schuyler Mathews has just given us in "The Field Book of Wild Birds and their Music" the most thorough and elaborate study of bird songs yet published. Mr. Mathews has collected his bird music and set it down on the musical staff, "taking," he says, "no liberties with the score except to make a doubtful A or B no longer doubtful." By the employment of syllables also, he represents well the form of various songs. In many cases he has composed piano accompaniments to these songs of the birds! He finds that many birds use our musical scale, while others do not, and includes among the former class the purple finch. Frankly, I think his imagination has sometimes taken him too far in regard to the musical-scale songsters. But there can be no doubt as to the value and interest of his book. I have had it with me in the country, and it has added a mild enjoyment to my holiday trying to identify the songs of various birds in my district.

It is really time that these stories connected with the hymn "Art thou weary?" had ceased. I don't know how many times I have read of prosy preachers who, with unconscious humour, gave out the hymn after sending half their listeners to sleep. The latest application of the story is to the organ-blower in a certain Birmingham church: During the sermon the bellows-pumper fell asleep, and when the closing hymn was announced not a note could the organist get from the instrument. After several attempts he went into the organ chamber and awoke the sleeping blower. His movement showed the





people what was the cause of the silence, and it was not without appreciation of the humour of the situation that they went on to the singing of "Art thou weary?" So runs the paragraph which has been going the rounds of the evening papers. Do you believe it? Not very likely. As well believe

the story of the poor fellow who got his top-hat squashed by a female in the next seat. When the lady sat down on the hat it is said that the choir were singing, "Cover my defenceless head." These tales, I am convinced, are pure inventions.

J. CUTHBERT HADDEN.

## Miniatures.

### VICTORIA ROAD BAPTIST CHURCH, LEICESTER.

This handsome church was the scene of Rev. J. Greenhough's labours for many years, and from which he has lately retired. A visit to a "pastorless" church is not always a happy experience from a musical standpoint, but the choir and organist were here found in good form. The hymns chosen were of the well-known order, "Come, Holy Ghost, our hearts inspire"; "O Lord of Heaven and earth and sea"; "Hark, my soul, it is the Lord"; and "Abide with me." Seldom have we heard a choir bear the burden of congregational singing as this one did. The "lead" seemed to be a very decided support for a rather listless effort on the part of the congregation. The service included a chant but no anthem; indeed, the appearance of an anthem on the service paper (except during the offertory) would seem to be somewhat rare, due perhaps to the "views" of the late pastor, which have been noted in our columns. Passing from the quietude of the church to the busy street one was much struck by the large crowds of young folks who were making their way to Clarendon Park to hear the band—just such young folks as are met with *inside* the churches where music has an equal opportunity of uttering its inviting voice, and of exercising its retaining power over the lives of the young people. The authorities might with advantage inaugurate a musical service of a high order with the choir already at work, and the skilful organist, Mr. Craven.

### SANDGATE WESLEYAN CHURCH.

This handsome building, capable of seating about 400 persons, was erected two or three years ago. The outside is attractive, and the interior is very comfortable and well fitted. A Parade Service is held every Sunday morning, which is attended by the Methodist soldiers of Shorncliffe Camp, and a very interesting service it is. The soldiers number perhaps a hundred, and when they all join heartily in the singing (as they sometimes do if it is a favourite hymn and tune) the effect is very good. The men are wonderfully attentive, and apparently enter into the full spirit of the service. The music consists of five hymns only, and these are accompanied by an old wheezy organ and a few violins, the latter rather nicely played by some boys. There is a debt on the church; when that is cleared no doubt an effort will be made to get an instrument

worthy of the church. This Parade Service consists of two Scripture lessons, two prayers, and a sermon, in addition to the five hymns, but it is all over in an hour or a very few minutes more—an excellent example, which many other churches might follow.

The minister—or the "Wesleyan chaplain"—is the Rev. A. E. Raw, an excellent man for the work. He is a sensible, straightforward, John Bull sort of man; he says what he means, and he means what he says. He is a thoughtful preacher, and has a good pulpit style, free from all mannerisms. The choir is small and rather weak. There are a few good voices, but as a whole the choir lacks body. When a better organ is obtained we have no doubt the singing will be very much better.

### MARKHAM SQUARE CONGREGATIONAL CHURCH, CHELSEA, S.W.

Markham Square enjoys the distinction of having given its pastor, Rev. Andrew Mearns, to sound the "bitter cry" of outcast London, the response to which has produced so much good in lightening the lot of the very poor. Mr. Mearns' successors during the years which have intervened have been worthy of their associations with the church—Rev. Dr. Lawson Forster, LL.B., now of Queen's Park, Harrow Road; Rev. Frederick Hastings, who returned to his "old love" at Tolmers Square, to be succeeded by the present pastor, Rev. H. J. Shirley, late of Fulham, and more recently of New Amsterdam, British Guiana. Mr. Shirley has a lively sympathy with his choir, and is a practical friend to his singers. Markham Square was excellently served for many years by Mrs. Mary Layton, F.R.C.O., whose work as organist and choirmaster has left an impress upon the Markham Square service which cannot well be forgotten. Mrs. Layton was succeeded by Mr. Wesley Hammet, A.R.C.O., who did good work until he accepted a similar post at Clapham Wesleyan Church. The present organist and choirmaster, Mr. E. Barson, has a splendid force of singers, and the traditions of the church are well sustained, with an attractive service with chants and anthem, and congregational singing of a high order. Mr. Shirley has instituted an annual choir sermon with collection for choir funds—a step which is very highly appreciated. Much satisfaction was evinced at the work of the choir on the occasion. Mr. Barson also has an orchestra, which has performed good work in connection with the London Sunday School Choir, etc.

## Music at St. Paul's Wesleyan Chapel, Bedford.



VISITOR to Bedford—especially if he be a Nonconformist—will find no lack of interesting records of heroic sacrifice and endurance for conscience sake in bygone times. These links with the past will never be unclasped by the hand of time, but in an undimmed future will call for an increased admiration of the worthies who wrought a good work for freedom in the glorious past. Not only can Bedford claim the "immortal dreamer" among its illustrious ones, but also Cowper, John Howard (the prison philanthropist), John Newton, and other pillars in the church.

A vigorous Nonconformist Church life is carried on by many different denominations, one of the chief being the parent chapel of the Wesleyans—St. Paul's. The church was erected over seventy years ago, and has, ever since the opening services, been a centre of spiritual influence in the town, and a home for successive generations of good Methodists. Music, fortunately, takes high rank with nearly all the chapels in Bedford, some being naturally more advanced than others, but few services anywhere would more happily hit the popular taste than those at St. Paul's. Here congregational singing is expected of the people, and with a well led choir and sympathetic and talented organist (Mr. J. Dawson Hands, A.R.C.O.), in good accord, some excellent results are obtained.

A fine summer evening marked the occasion of our visit, and the church was well filled. One of the most courteous of pew stewards it has been our lot to encounter made the visitor thoroughly welcome, with a measure of solicitude quite unusual, but most highly valued and appreciated, constituting an element in the Sunday services which may partially explain the crowded state of the church. The preacher (Rev. Alfred Garland), gave a very good start to the service with a happy little talk regarding the opening hymn—"O for a thousand tongues to sing"—relating the circumstances under which it was written, and thus arousing interest therein. The fine old

hymn was sung to the fine old tune, "Lyngham," and was sung in true Methodist style—full and fervent. The bass "leads" were well taken up by the men in the congregation, which was nearly numerous enough to qualify for the first line of the hymn. After prayer Chant 262 was taken, followed by hymn 808, "O God of all grace," finely sung to Dyke's tune "Jesmond," which went with a good "swing" throughout, the best verses being the "singing" lines:—

"Nothing else will we know,  
In our journey below,  
But, singing Thy grace to Thy paradise go."

The next hymn was "Come, Thou fount of every blessing," to "Normandy," which was sung with much enjoyment.

The climax of enthusiastic praise was reached in "See the conqueror mounts in triumph," to "Bithynia," which had a distinct note of triumph running throughout.

The good impression of the preacher gained at the commencement of the service was enhanced by his sympathetic reading of the lessons, and further advanced by his bright discourse, which contained nothing that was not of an encouraging nature, bright and crisp in its delivery, and was commendably brief.

After the sermon and offertory, hymn 770 ("Blest Spirit from the Eternal Sire") was sung to Sullivan's "Saints of God," the hymn and tune being well rendered. The service closed with a new Vesper by Mr. Hands, which was introduced on the occasion.

St. Paul's is blessed with an exceptionally fine organ—the munificent gift of Sir. Frederick Howard. It has three manuals and forty-four stops, and was built by Messrs. Wadsworth Bros. Two years ago it was completely renovated and overhauled by Messrs. Norman and Beard, when two new stops were added, and the hydraulic engine for blowing was fitted.

Mr. Hands has been a music lover from boyhood, and gained his first appointment at the age of seventeen. Studies in harmony and counterpoint were pursued under Dr. Karn, and resulted in Mr. Hands passing the Senior



MR. J. DAWSON HANDS, A.R.C.O.



Honours Certificate of the Associated Board, with the further distinction of occupying the premier position (for Counterpoint) in the whole kingdom for his year. Mr. Hands' appointment to St. Paul's dates from 1900, when he secured the post in open competition. The choir number over thirty members, and their record is a very good one. Anthems of a high class are rendered at the Sunday services, and during the winter, musical services are held in the afternoon, at which the choir give three

anthems, with two organ solos by Mr. Hands, and two vocal solos by local artistes. These services are much appreciated, and large audiences are safely to be depended upon.

The choir are looking forward to work in connection with the new Wesleyan Hymnal which is to be adopted. If the choir and congregation sing the new tunes with as much evident enjoyment as we found they accorded to the old favourites, it will be a happy departure.

## Evolution of the Musical Service.

(Concluded from page 122.)

### TUNES.



O speak now of the tune books. "The Union Tune Book," and Rev. J. J. Waite's "Hallelujah," were in use, in addition to some manuscript tunes, which were added to as occasion offered. At that time of day we had no such convenient and complete hymnal as we have at present, where hymn and tune are printed together. But the hymn being selected by the minister it was the organist's duty to find out a tune of the correct metre in one or other of the tune books, taking care (in the sometimes limited time available before service began), it was one sufficiently well known by the congregation, and as suitable to the sentiment of the hymn as might be.

Then, when the singers stood up to sing, they had to hold hymn-book in one hand and tune-book in the other with what comfort they could. It may seem a simple matter, this choice of tunes. "C.M." "Look up a C.M. tune." But some tunes are so lively, some are grave, some tunes are in the major, others in a minor key; and the hymns, too, vary in style and sentiment. Indeed the verses of some hymns require different modes of expression. So a hasty choice of tunes did not always lead to satisfactory results in the minds of those who cared for congruity and fitness in such matters. Besides, individual members of the congregation had their fancies; and sometimes were not sparing in their criticisms, if the particular tune did not suit their ears.

"What did you have that tune for?" said a friend to me one Sunday morning, at the close of the service; "Nobody could join in. It couldn't have been a worse one if you had made it yourself!" Whether there was any hidden compliment in the last remark, or the reverse, I was never able to determine; so I kept the rebuke to myself, and said nothing.

Knowing in time some of these antipathies I was often influenced in the choice of tunes by the presence or absence of these friends. In later times I took the precaution, for convenience, to mark in my hymn-book the numbers of such tunes as I found to be suitable and appropriate to particular hymns.

### CHANTS.

There were among the music books in the gallery, when I came, a number of copies of the chant section of the "Congregational Psalmist," compiled by the Rev. Henry Allon, of Union Chapel, Islington, who did so much for congregational singing in London and elsewhere. These books were not in use (although they had been procured for the purpose of introducing the chanting of the Psalms), as certain influential members of the church and congregation were not in agreement with that design.

I remember being told that after they had obtained the books the choir were one evening assembled and practising a chant, when the door of the singing gallery opened, and the face of Mr. — appeared; with a look of warning and deprecation he sadly shook his fist at them, and then fled out of hearing of the unwelcome strains! So the attempt to introduce the chanting of the Psalms at that time was given up. I see by my records that on Sunday morning, January 17th, 1864, we commenced the service with a chant from these books. That was innovation number one; but what the occasion was which led to it I don't remember. A fortnight later we sang a "Sanctus" from the book; and on the Sunday-school anniversary in February we began the service by chanting the 100th Psalm; but no attempt was made to repeat the experiment for a long time afterwards.

Although we felt the inconvenience of having two or three tune-books in use, to say nothing of the poor musical quality of many of the tunes, it was not till March 27th, 1870, that we adopted one tune-book. This was a new edition of Waite's "Hallelujah," with an appendix; but I insisted on having music paper bound up at the end of the book, in which to copy new tunes, and some old favourites which were not in the book.

On January 20th, 1878, the "Congregational Psalmist" (Dr. Allon's) tune-book was adopted, as containing a larger selection of tunes, and, in particular, some metres to fit hymns in the "Supplement" to our hymn-book, which were not provided in Waite's book.

Then, on March 7th, 1880, we actually put into use the chant-books which had been in stock for

sixteen or seventeen years, and from that time a chanted Psalm became a regular item of our service.

#### ANTHEMS.

In further illustration of the tentative and gradual manner in which changes were made; the little anthem books I have referred to were brought into use February, 1873; but the anthem was sung at the commencement of the service, and so in no way interfered with the regular routine of the ordinary programme as it had previously existed, and this arrangement continued without change for four years, till 1877, when a transposition was made, and the hymn again headed the list, the anthem coming in the second place (where now our chant is usually taken). It was not until August 8th, 1880, that our order of service fell into the arrangement which practically continues at the present time.

#### MUSIC AT THE SUNDAY-SCHOOL ANNIVERSARY.

Now let us trace the evolution of our present programme at the Sunday-school anniversary. At that time the organ was in the end gallery; the side galleries were practically filled with the children, the girls in the north, and the boys occupying the south gallery every Sunday morning. On the anniversaries, when the children sang their hymns, this arrangement answered very well, as the organ was between the two choirs of children, and equidistant from each. Also, the singers occupying the front seat of the singing gallery were in a good position to help the children in their singing, and ensure a good start or lead. But the children's contribution to the singing on that day was very modest—one hymn in the morning and one in the evening being all they were called upon to sing. It was not till 1870 that an extra hymn at each service was introduced, making four tunes to be learnt for the occasion. Then, in 1873, a dismissal hymn was added, and this arrangement has prevailed ever since. At the 1874 anniversary the children sang four times in each service. In addition to their regular two hymns and the dismissal, they sang also during the collections. But this was not done again.

#### THE ORGANIST.

Perhaps you would like a few words as to the organist's duty forty years ago. The practice was for a voluntary to be played at the commencement of the service, but no concluding voluntary (or postlude) was played by my predecessor. On the occasion of a collection (which was not at every service) he played as is now usual.

But there was one custom, that of playing an interlude before the singing of the last verse of each hymn, the effect of which I confess I did not like. While I could have appreciated the consistency of having a short musical phrase between each verse, as is very usual between the verses of a song, I did not see any propriety in, or necessity for keeping the congregation waiting for some time, entirely dependent on the whim of the organist, before they could be allowed to sing the concluding verse of the hymn and sit down. Besides which, from a

musical point of view, unless the organist was somewhat of a genius, and possessed the faculty of extemporaneous composition, so as to be able to produce a musical phrase which should be quite appropriate in style and expression, and pleasing to the ear, as well as correct in key, time, and rhythm to the tune of the hymn, the thing was likely to be unsatisfactory to any musical listener. I therefore determined that I would not subject any listener to the dissatisfaction if I could help it, so this little part of the organist's work was discontinued when my predecessor left. I never heard but one reason in favour of the practice, which was that it served to call the minister's attention to the fact that the hymn was drawing to a close, so that he might be warned to be ready to go on with the next portion of the service. I fancy now-a-days we expect the minister to take interest enough in the singing to know for himself when the congregation have come to the final verse! Perhaps it may be of interest, with reference to this practice, to say that it was no doubt a survival from the time the "interlude" was used, not merely between the verses, but between every line of the old German chorales. Singers will remember examples of this in the chorale in Mendelssohn's "St. Paul," and elsewhere, where the orchestra plays a connecting strain between each line. I have, in an old organ instruction book, translated from the German, some directions to the organist on this particular point, directing him to be careful as to his harmony and modulations, and to be sure to "end on the note on which the congregation have to commence the next line."

There was, as I have said, no concluding voluntary, and it was only by degrees, and occasionally that I played at the end of the service. I was sometimes asked why I had omitted to play a dismissal, and so eventually it became the rule instead of the exception.

#### THE ORGAN.

I could occupy a considerable time in telling you of the organ, how it gradually got out of repair, and of the long correspondence and trouble I had in an endeavour to get it rebuilt, and brought more nearly up to date, all of which fell through, and eventually it was deemed wiser to undertake the scheme of a new organ with improved mechanism, and also to adopt the more modern arrangement of placing it at the other end of the chapel, near the pulpit.

The old organ had got gradually into a state of disrepair. The mechanism of organs was more cumbrous and liable to get out of order than is the case with modern instruments. It was no uncommon thing for some disconcerting mishap to take place in the middle of the service; some little pipe continuing to squeak as long as there was any wind in the bellows, and refusing to be quiet. Or perhaps the tracker of one of the large bass notes would stick, and then a fine sonorous note would continue holding on long after the conclusion of the hymn, and I had to creep from my seat, and if it happened to be a front pipe get rid of the trouble





# THE STRAIN UPRAISE



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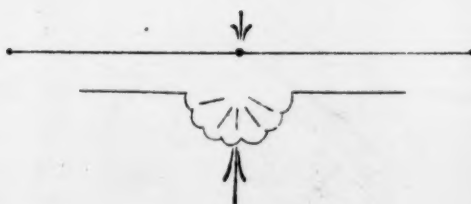
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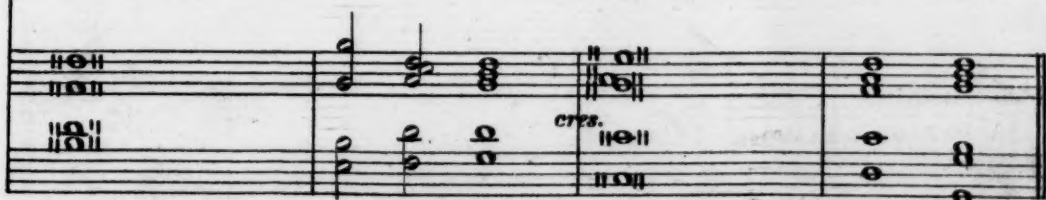
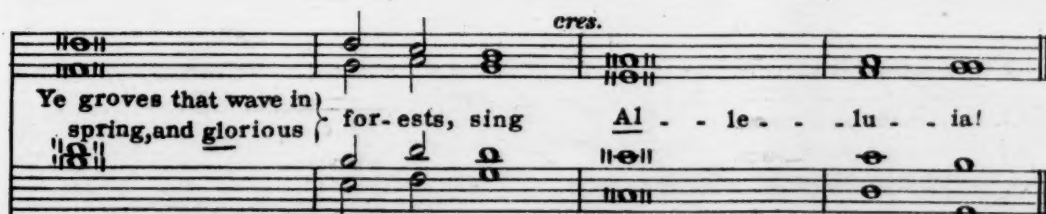
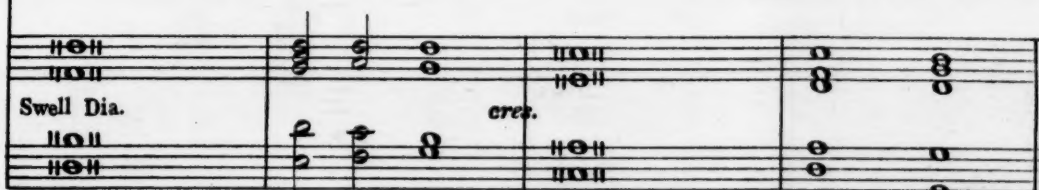
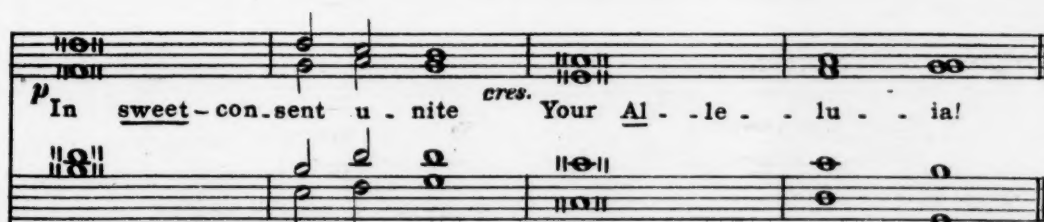
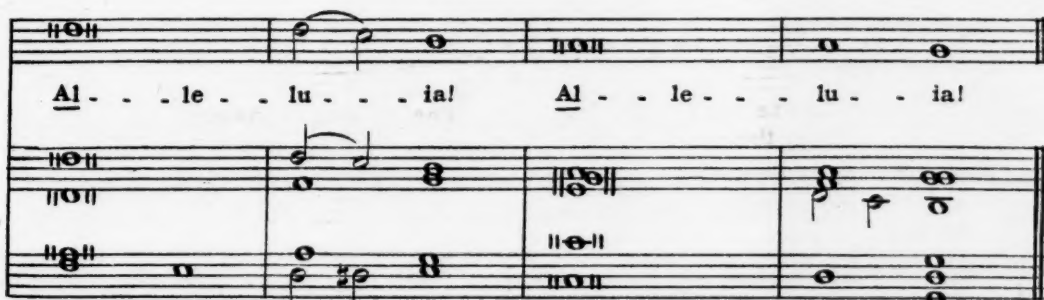
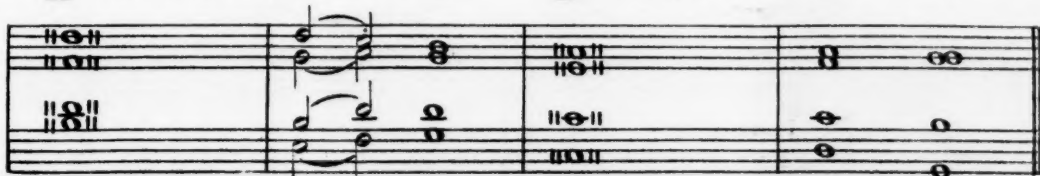
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LONDON,  
"MUSICAL JOURNAL" OFFICE  
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*ff* Al - - - le - - lu - - ia! Al - - le - - lu - - ia!  
Al - - - le - - lu - - ia! Al - - le - - lu - - ia!  
Al - - - le - - lu - - ia! Al - - le - - lu - - ia!





*Sopranos and Altos.*

7. First let the birds with } plumage gay, Exalt their great Cre- }  
                                   painted — }                                    -ators- } praise, and say.

Solo 4<sup>th</sup> Flute.

Swell.

Ped.

*Tenors & Basses.*

8. Then let the beasts of } varying strain, Join in creation's hymn }  
                                   earth, with }                                    and } cry a - gain

G<sup>1</sup> to open Dia.

*Tenors & Basses.*

9. <sup>f</sup> Here let the mountains } -nor - - ous Al - - - le - - lu - - ia!  
                                   thunder forth-so }

*Tenors & Basses.*

10. Thou jubilant abyss-of o - cean, cry Al - - - le - - lu - - ia!

G<sup>1</sup> to open Dia.

*f* Al . . . le . . lu . . ia! Al . . . le . . lu . . ia!

*f* Al . . . le . . lu . . ia! Al . . . le . . lu . . ia!

*Sopranos & Altos.*

There let the valleys } *cho* - - rus *Al* - - le . . . lu . . ia!  
sing in gentler }

*Swell.*

*Sopranos & Altos.*

Ye tracts of earth } *nents, re* - ply *Al* . . le . . . lu . . ia!  
and conti }

*Voices and Organ,  
Harmony.*

READ ACROSS —

11. To God, who all-cre - a - tion made, The frequent hymn-be du - ly paid,  
G<sup>♯</sup> to open Diap.

12. This is the strain, the } mighty loves, Al - - - le - - lu - - ia!  
eternal strain, the Lord-Al-

*Full Unison.*

13. Wherefore we sing, both } wak - ing *f* Al - - - le - - lu - - ia!  
heart and voice-a-

Stopt Dia. & 4 fl. Flute.  
Swell.  
Ped.

*Full Unison.*

14. Now from all men — be out-poured Alle - lu - - - ia to the Lord,

G<sup>♯</sup> to open Dia.

15. Praise be done-to the Three in One, Al - - - le - - lu - - ia!

Full organ.



*f* Al - le - lu - ia! Al - le - lu - ia!

This is the song, the heav'nly  
 song that Christ-the King ap-proves Al - le - lu - ia!

*Sopranos and Altos.*

*p* And children's voices } mak - ing, Al - le - lu - ia!  
 echo, answer }

With Alle-lu-ia ev-er-more The Son and Spirit - we a-dore.

Al - le - lu - ia! Al - le - lu - ia! A - men.



by lifting it from its connection, or stuffing my pocket handkerchief into its mouth, or a cork in its wind-pipe, and so stopping its voice till the next visit of the organ tuner. Sometimes it was a difficulty of another kind, and I had to get a ladder at the close of the service, and climb up to the Swell organ, situated above the Great, to put matters right.

Our present organ was erected in December, 1878. The removal of the choir and organ to the pulpit end of the building was only agreed to after long discussion and much opposition on the part of a few friends. That it is the correct arrangement to have the music which leads the congregational worship, in front of the people instead of at their back, there is no doubt; and the result in our case has been remarkably successful in improving the congregational singing.

In the early days I remember remarking that I had never known a Nonconformist congregation which sang so little, so feebly, as did the Southgate congregation. And that it really was very tame and listless in this respect was confirmed to me by friends in the congregation, who told me they were afraid to sing, for if they made sound enough to be heard, the folks in the neighbouring pews would look round in surprise. In that respect we have decidedly improved, for the congregation can, and do, now sing quite heartily.

I should like to have referred to the *personnel* of the choir during the past, but I kept no record of

the names in my early days, and memory does not serve me as to the dates when many whom I remember as regular attendants joined or left. But I must say a word of praise as to our choir now. We have, happily, a voluntary choir, which, though not large in numbers, is thoroughly efficient, very loyal, and devoted to their important work. They are commendably regular in attendance at the services and on practice nights, and, I am glad to say, the majority are church members; several are Sunday school teachers, and active in other good works. We meet in the choir vestry on Sundays, which enables me to shake hands with them before service, and also has the advantage of ensuring punctuality, as they then enter church together, instead of straggling into their seats one after another in the bad, old-fashioned way. I ought before closing to acknowledge the cordial and friendly relations existing between us. I have never had any difficulty or friction with them; they never resent anything I say or do; and while there are several who can effectively render a solo when I desire it, there is never any jealousy in consequence of my asking one member rather than another. There is no organist or choirmaster anywhere who has a more devoted and willing band of helpers, and I am sure there is no church where the ties of mutual respect and affection are stronger and deeper than those which exist between myself and the members of the choir at Southgate Congregational Church, Gloucester.

## The New Methodist Hymn-Book.

### OPINIONS BY SOME WESLEYAN ORGANISTS AND CHOIRMASTERS.



**O**n the whole I am very pleased indeed with the new Hymnal. For some time past at our church we have had no less than three tune books in use in addition to a MS. collection, also a special book with canticles and a few hymns not in the old book. Now we find the new book contains practically all the tunes we have been using, also the canticles with a good supply of chants, and the advantage of this is very great, not only to the choir but congregation also. There are, I believe, about 300 of the old tunes missing from the new book, but for my part very few that I am sorry are left out, and those few will no doubt soon be included in our MS. collection. I note about twenty tunes common to both books have been altered (mostly lowered) in pitch, which will prove a great advantage, especially to many of our smaller and country causes, where the organists venture not on transposing. The congregations will be able to grip these tunes better, and improved singing result. There are many very fine new tunes included which will become very popular, I believe, but am afraid it will be a long time before we take to the plainsong melodies; however, they are few and there are alternatives to each.

I must confess, we do not like the new harmonies to some of the old tunes, and in a few cases, where the melody has been altered somewhat, I expect we shall experience some trouble at first, at any rate. Absolute mistakes should, of course, be corrected; but I think, on the whole, tunes we have been singing for thirty years past had better have been left as they were. However, the whole get-up—printing, arrangement, and indexing—is such a vast improvement on the old book, that we are inclined to overlook the faults, and set about learning and teaching our people the new tunes and arrangements, trusting in so doing to see the interest of our choirs greatly increase during this coming winter.

W. J. BALDWIN,

Organist, Wesleyan Church, Tonbridge.

The new "Methodist Hymn Book" is a welcome change from that to which one has become accustomed for the past twenty-five years, and will, I anticipate, become a general favourite amongst choirs and congregations. It is difficult to give one's impressions of the new book without making a comparison with the old, but one must congratulate the Committee on the form in which the book appears. The division



of the hymns into more complete sections is a decided improvement, and the inclusion of many well-known hymns quite new to Methodist worship, such as Nos. 19, 127, 455, 620, 644, 645, 836, 876, 927, etc., etc., all favourite hymns to lovers of praise worship, is a distinct gain, and will add considerably to the interest of our services. For the first time we have a wide selection of Festival, National and Young People's hymns, which has been a long-felt want. What of the tunes? Here again comparison must be made. Many changes have taken place in the setting of tunes to hymns, to the advantage of the new book. I have felt for a long while the difficulty of singing the tunes set to hymns, as in many cases the "rhythm" of the latter has been altogether spoilt by the "time" of the former; but now this has been avoided in a marked degree, and the choir-master will be saved many anxious moments. The "arrangement" of many of the old tunes has been altered, and will for a time appear strange and be somewhat difficult for a congregation to master; but by a judicious introduction of, say, one or two of these into a service, it will not be long before they become quite familiar. Many of the new tunes will soon become favourites, such as Nos. 22, 71, 152, 370, 407 (2nd), 447, 609, 645, 807, 882 and others. A useful "Appendix" is added, in which will be found some of the "old-fashioned" ones, as well as some that did excellent service in the old book, and which, although on the "super-numerary" list, will still be brought into active service on occasions. Generally, the new volume is a splendid acquisition to the praise worship of our services, and—however great the ties of the old book—will be found to reach a higher level both in hymns and tunes.

CHAS. E. BLACKBOURN,

*Choirmaster, Wesleyan Church, Tottenham.*

Not having yet used our new Tune Book, I am hardly so competent to give an opinion as many of my brother organists who have had the pleasure to which I am looking forward. Briefly speaking, however, my opinion is that we have a fine book, one that we should be proud of after what we have had to be content (or otherwise) with in the past. I am pleased to find many "old friends" from other hymnals, and am more pleased not to find too many. We have, as we ought to have, a distinctive book. Naturally, it will not please everybody—that would be impossible. Surely, however, there has been enough adverse criticism. I think that one need not trouble too much at finding that in some cases the fitting of tune to hymn does not accord with one's own feeling of fitness. Methodists have been too used to that, and we know the remedy—use another tune. Neither need we trouble too much about the differences of harmony, melody, or rhythm in certain tunes. There will be inconvenience in some cases for some time, but time will get over the difficulty. Let us not forget that the book is not for the present only, but for futurity. In some cases these differences will be welcomed,

having been already anticipated, so to speak. I am pleased with the Canticles. If only the choirs and singers in the congregations will now study these intelligently, according to the book, we shall perhaps have decent chanting in our Methodist churches. I am very pleased also with the Appendix of old tunes. This will prove very handy, as many of these old tunes will live long in the minds and hearts of Methodists, and are always appreciated.

S. L. COVENEY, F.R.C.O.,

*Organist and Choirmaster, St. John's Wesleyan Church, Llandudno.*

Before considering the new book, we should agree as to what constitutes our conception of a good hymn tune. On one side we have those who make catchy melody and marked rhythm the most important feature—the American school who flooded the churches, and especially Nonconformity, some twenty-five years ago with musical irreverence. On the other side we find the Archaeologist, whose ideal is Gregorian plainsong—movement minus melody or rhythm. The middle course in this, as in most matters, surely is the true one; and an ideal hymn tune may be defined as one which possesses broad, melodic outline and stately rhythm, supported by rich harmony (not too chromatic), and which shows reverent sympathetic appreciation of the words, while avoiding all sickly sentiment. These were the views of the great English Church composers of the past, from Tallis to Samuel Wesley; and upon these lines has Sir Frederick Bridge edited the present work—with the result that the new Wesleyan Hymn Book marks the highest that has yet been achieved in the form of art.

Although many very beautiful new tunes have been written specially for this work, it is a mistake to think that the explorer of it will be a stranger in a strange land. On the contrary, it would appear that every collection of repute has been ransacked and made to yield its gems; it is not too much to say that nearly every hymn and tune we have loved since our childhood finds its place in the new book. In no case have a hymn and tune, wedded by long association, been divorced to gratify a new composer. All the rich heritage of Sullivan, Stainer, Dykes and Barnby has been laid in contribution. Some beautiful tunes from the "Crucifixion" are there; the editor's "Crossing the Bar" is allowed to appear; indeed, among such a wealth of masterpieces it is invidious to mention any in detail.

Great care has been taken to bring the melodies within the average vocal compass, and many tunes which organists have hitherto had to transpose for the congregation, now are printed a tone or semitone lower—e.g., the well-known "Ten thousand times ten thousand." In one case the pitch is raised—"Christchurch," key of D, avoiding the low treble in the last line.

The inclusion of nearly thirty children's hymns is a great feature (strangely enough, there were none in the old book). It would be well that one of these should be sung every Sunday; few things are more

remarkable than the effect of a child's hymn on grown-up folk.

Bound with the Hymns are the Canticles, pointed and set to suitable chants, also the Responses to the Commandments. Thus the choristers need no other book save in those churches where services and anthems are in use. There are four indices—Tunes, Metres, First Lines, and Composers (a new feature). Organists will not need to use these greatly, as in no case need the set tune be changed.

The Appendix with traditional tunes well repays study: though barbaric and even ludicrous to London congregations, many of these are exceedingly popular in certain provincial districts. That they have been collected, carefully edited and printed, shows the broad spirit in which this great work has been undertaken.

JOHN CURRAN, F.R.C.O.,  
*Organist, Wesleyan Church, Putney.*

Now that the excitement attending the publication of the new Methodist Tune Book has somewhat subsided, we are, perhaps, better able to give an impartial judgment on the new book, after a deliberate perusal of its pages. I say "perhaps" advisedly, because I really believe we shall not fully appreciate any beauty there may be in the revised forms of many tunes until they have been in general use for a very considerable time. It will therefore be advisable to guard against forming a hasty opinion, and giving final judgment upon the merits or otherwise of the various alterations. To me the re-harmonisation of many old and well-known tunes is quite acceptable, but there are a few cases which bear evidences of a too drastic revision. Nos. 102, 374 and 644 (2nd) just come to my mind as examples.

Now, my humble opinion is that these simple diatonic tunes suffer very much by the introduction of chromatic harmonies. Does not the too frequent succession of different chord roots produce a feeling of unrest, and the chromatic harmonies a suggestion of artificiality? But let us turn for a moment and see what a wealth of new compositions have been introduced. I do not refer only to those which have been composed specially for the new book, but those standard tunes by such prolific writers as Sullivan, Barnby, Stainer, Smart and Dykes, very few of which were in the old book. By the introduction of these I think we are more than compensated for all the disadvantages of the rearrangements. Sir F. Bridge has produced a very successful setting to the words, "The foe behind, the deep before," as has also Sir H. Parry to Wesley's hymn, "In age and feebleness extreme." Mr. F. James and Mr. Josiah Booth contribute tunes of sterling worth and originality; while No. 881, which bears the name of Mr. Chas. Darnton, is a graceful melody, such as might have been penned by the late Henry Smart. I would, however, have liked to see a greater number of our Nonconformist writers amongst the contributors. The children's section is an immense gain, as is also the inclusion of the Canticles.

The Appendix completes a book wherein all tastes may be satisfied, and of which Methodists may well be proud.

J. A. MEALE, F.R.C.O.,  
*Organist, Wesleyan Church, Selby.*

That the new Tune Book would be an improvement on the old one was a foregone conclusion from its inception, since it could hardly have been worse; but to what extent the weaknesses of the old book would disappear was matter for conjecture and anxiety to many Methodist musicians. With the announcement of Sir Frederick Bridge's name as editor, however, anxiety gave place to high hope, and it was felt that if he were only allowed a free hand, a book would be compiled at last, worthy of the "People called Methodists." And we have not been disappointed. The new book is one of which we may well be proud, including as it does not only the best of the old tunes, but also so many tunes, both ancient and modern, already well known, but which we have not hitherto had, but for which we have long hungered. Criticism here is uncalled for, except with regard to a few of the old familiar tunes which have been re-harmonised. These in some instances seem to go but stiffly in their new harmonic dress, and it is rather a pity that where the charm of a tune lay in its simplicity, it should have been decked out in an incongruous chromatic guise.

Of the absolutely new tunes specially written for the book one can hardly speak with much confidence. Except in one or two instances, they seem to be rather of the manufactured order, and to smell of the harmony class. Time alone will show if these tunes will live, but of the majority I am inclined to think they will not.

A section of the book that I think of great value is that containing the Canticles pointed for chanting. The excellent system of the Cathedral Paragraph Psalter, the use of which the Committee have been fortunate enough to get, should do much to improve the chanting in our churches. It is, in my opinion, by far the best for all practical purposes, and its inclusion in the chant section of the new book is matter for great congratulation.

One is thankful also for the excellent way in which the book is printed and got up, and especially for the adoption of the breve as the standard of the bar—a great improvement.

Taking the book as a whole, one cannot but feel how greatly its good points outweigh its weaknesses: it comes, indeed, as a boon to those of us in charge of the music of the Church, and we may of a truth thank God for it, and take courage.

WESLEY HAMMET, A.R.C.O.,  
*Organist and Choirmaster of the Wesleyan Church,  
High Street, Clapham, S.W.*

The Wesleyan Methodists have at last a tune-book of which they may well be proud, and one that will prove of intense interest to our choirs, and also greatly enrich the service of praise. On the

whole, I consider it the best book of tunes as yet published. Speaking generally, the tunes selected are admirably adapted to the hymns. What an improvement on the old book! Refer to some of Wesley's D.S.M. hymns, Nos. 503, 346, 208, 433, 435, 677, 439, 499, and 447, for instance, and it must be apparent at once.

The alteration of the melody or rhythm in so many of the old tunes (something like forty in number) will cause much confusion, and give organists some uncomfortable times. We have now at our disposal the many standard tunes by Dykes, Barnby, Sullivan, Stainer, and other composers too numerous to mention. Also to the editor we are indebted for some beautiful tunes new to Nonconformity, and to his daughter for an exquisite setting of "Break Thou the bread of life" (263). Many excellent new tunes have been written for the collection, among

which I would mention those composed by Sir W. Parratt (456), Sir Villiers Stanford (490), Sir G. C. Martin (22), Sir A. C. Mackenzie (323, 8), Sir Hubert Parry (821), Drs. Keeton (447), G. J. Bennett (432), M. J. Monk (434), A. L. Peace (675), Messrs. W. G. Alcock (190), J. Clulely (739), C. T. Dale (484), B. J. Dale (250, 735), F. James (453, 865), W. G. Ross (704), W. Sanderson (205), L. Meadows White (731), Rev. F. L. Wiseman (520), W. Moore (638), etc. Messrs. F. J. Allen (774), R. F. Dale (497), R. S. Newman (264, 307, 607), W. S. Hoyte (566), also contribute some tuneful melodies.

Such a wealth of hymns and tunes must prove to be a great blessing to the Church, and a powerful addition to our services.

GEO. ROSE,

*Hon. Organist, Wesleyan Church,  
St. Albans.*

## Sir Edward Elgar and Conductors.



SIR EDWARD ELGAR attended the annual meeting of conductors of choirs and orchestras connected with the Morecambe Musical Festival, and in the course of his address referred to his practical acquaintance with the various forms of musical work. Considering that he had started life as second violin player in an amateur orchestra, he did not see why he should be supposed to look down on such orchestras. He conducted one for many years. If one's judgment was worth anything one must have been brought up in the things one was judging. He had taught an amateur choir—very badly, he admitted; they sang very well, but that was in spite of him. (Laughter.) About the demeanour of a conductor before the audience and the choir he had a word to say. It seemed to him there was room, he would not say for improvement, but for alteration—(laughter)—in a great many cases. Take the greatest conductor in England, Dr. Richter. Dr. Richter conducted an orchestra of artists, and consequently he had only to give them a lead, explain a piece to them, and they followed him, and you saw in his case absolute dignity in gesticulation, no exuberance of gesture, or anything of that sort. That was what conductors should aim at—the absolute purity of a rendering without any (he would use the word) humbug. In playing in an orchestra or singing in a choir you soon found your level, but as a conductor was allowed to do pretty much as he liked, and some people seemed to think the more he jumped about and exerted himself the more the public were impressed. (Hear, hear.) There was no school for conducting. It was a thing that could not be taught, but the man who arrived at the greatest result with the simplest methods must be the artist. He had known instances where the simpler the music was, the wilder the conductor became. He could not see the relation between the two. Of course, in judging, the judges went only by what they heard; they did not see the singers

and conductors, and judged simply by the result. But he would like to see a little more dignity and restraint and more usefulness in the conductor. There was, he knew, a great difference in choirs. Many of the members were not artists, and in the early stages of training a good deal was required to keep them in order, but for all that he wished that conductors would avoid exaggeration, and study how to get the best results with the least possible exertion, and make the position a little more dignified. (Hear, hear.) Again, the conductors in many cases had to deal with persons who had not much of a literary culture, and in that event the singer was apt to see only the mere surface of the words he used; he did not discern their meaning. Expression made all the difference, and it was their mission as conductors and as educated men to bring home to their choirs something more than the mere fact that it was music they were singing; it was theirs, in short, as someone had said, to make romance into reality, and to give to their musical realities a great deal of romance. (Cheers.) He wished them to aim more and more at the cultured and refined in music. By persistent effort they would no doubt get more of that sort of expression into their singing to which he had referred. He wished his hearers to remember he was not speaking now from his experiences at Morecambe, for the singing there he had praised, and he stuck to what he had said; but behind the mere rendering of music it seemed to him that there was room for a great deal to be done.

HARVEST Festival Services will be held this month. Choirmasters needing bright and effective anthems for the occasion should write to the publisher of the JOURNAL, 29, Paternoster Row, E.C., for specimen copies.

*The Organist's Magazine of Voluntaries* for September contains a Set of Variations on Monk's tune "Eventide," by Ernest H. Smith, F.R.C.O., which will prove a very favourite voluntary to both player and listeners.



## Signor Randegger on English Singing.



IGNOR RANDEGGER on August 4th celebrated the fiftieth anniversary of his arrival in London from Trieste, his native town. In reply to an interviewer he said:—

"My opinion of music in England during the past fifty years is that considerable progress has been made in all branches, especially orchestral and instrumental. The only department which has not progressed so rapidly is singing, and this is due to the fact that singers don't study sufficiently. They certainly do not study so long as the instrumentalists.

"The fault with present-day singers is that they do not pronounce their words properly. It is not surprising, remembering that they are not taught English properly at the majority of schools, although they learn other languages. This should be rectified.

"You cannot hear or make out what they are singing, and the result is you go to a ballad concert to hear English songs sung by English vocalists, and you have to buy a book of the words! This is something which gives foreigners a good opportunity to ridicule the English. The Welsh

are much better singers than the English, and the Irish and the Scotch pronounce their words better.

"The English, however, have good reason to be proud of their composers. In the old days the composer was not a well educated man. To-day he is properly educated, is probably a University man, and holds a good social position. This is a remarkable change, and is due indirectly to the growing love for music among all classes.

"The ballad remains an English product grown for English consumption. Any girl or young man can sing a ballad, because little vocal effort is required, given a good natural voice and a little sentiment. But it requires a certain amount of mental development to interpret properly a German lied or a French song by Massenet or Saint-Saëns. You English have no poets like Heine, Uhland, or Goethe. The words of all your ballads are more or less nonsense, and the verses are written at so much a dozen.

"My advice to singers is that they should thoroughly pronounce their words when singing, and that they should, when possible, sing only the highest class music."

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Woodbridge.*

### METROPOLITAN.

CLAPHAM JUNCTION.—Successful services were recently held in celebration of the third annual "Choir Sunday" at Providence Strict Baptist Chapel, Meyrick Road. Pastor R. E. Sears, editor of "Life and Light," preached excellent and helpful sermons, and paid tribute to the choir for their splendid service in sustaining the congregational singing. Great credit is due to the worthy organist and choirmaster, Mr. Ebenezer G. Marsh, for the great interest he takes in any work in connection with the musical portion of Divine worship. The special anthems rendered were Sullivan's "Hearken unto Me," bass solo being well taken by Mr. Mordaunt W. Keeble; "Praise ye the mighty God" (J. M. Chadwick), "Thou wilt keep him in perfect peace" (C. L. Williams), "In God is our trust," from cantata "Daniel"; "Hearken unto Me," from cantata "Light of Life"; "God shall wipe away all tears." "Morning Prayer" and "Evening Prayer," from Costa's "Eli," were sung very sweetly, and much enjoyed, by Masters Joseph Davis and William Potter respectively, both members of the choir.

STOKE NEWINGTON.—Mr. Harold E. Darke has been appointed organist to the Presbyterian Church.

### PROVINCIAL.

BIGGLESWADE.—On Bank Holiday, August 1st, the very efficient choir, comprising thirty-five members, attending the Old Meeting, journeyed by the

"Special Trip" to Great Yarmouth, where an enjoyable day was spent. Miss Annie Saunders (daughter of a late valued deacon and S.S. superintendent) was the recipient of a purse of gold, with sundry articles of silver, as a mark of esteem and appreciation of valued honorary services as organist and choir conductor, for the long space of twenty years. These were presented by the new minister (Rev. R. C. Law), on behalf of the choir and friends, at the historical chapel, Hitchin Street. Miss Saunders responded very suitably.

CHESHUNT.—The P.S.A. held at the Hall, High Street, is doing good work. The music at these services is certainly a leading feature. There is a capital stringed orchestra of a dozen or more players. Mr. George Walker (an ex-police superintendent) is the capable conductor, and his son, Mr. E. W. Walker, is the accompanist. The music by the band is of a high-class character, and attracts many.

CORWEN.—At the recent Eisteddfod held at Corwen, which is one of the chief Eisteddfods in Wales, the Festiniog Choir (mixed voices), conducted by Mr. Cadwaladr Roberts, won the prize in the chief choral competition. But the standard of singing was much higher in the male voice competition. After an excellent and keen contest, which created great excitement, the prize and silver cup for the conductor was won by the Rhos Male Voice Competition, conducted by Mr. Caradog Roberts. F.R.C.O., A.R.C.M., L.R.A.M., organist at one of the Wrexham Free Churches. So enthusiastic were

the people that they seized the youthful conductor and carried him triumphantly on their shoulders through the streets.

**CRAVEN ARMS.**—On Sunday, July 17th, the Anniversary Services in connection with the Primitive Methodist Sabbath School were held in the Market Hall. The Rev. Rufus J. Kirkland presided, and at the morning and evening services gave appropriate and eloquent discourses. Recitations and dialogues were very nicely given by the children, reflecting great credit upon Mr. J. Alexander Green (superintendent); selections from the "Palace Series" Anniversary Hymns were ably executed by the scholars and choir, Mr. T. Andrews presiding at the organ. Considerable interest was manifested in the afternoon service, when by special request Oswald Allan's cantata, "Jesus of Nazareth" was magnificently rendered. Soloists (sopranos), Mrs. Douglas, Miss Lockley, and Miss Miriam Robinson, whose clear voices were heard to advantage. Miss Marjory Robinson (contralto) was highly successful in the portion allotted to her. Mr. E. King (tenor) was at his best, affording infinite pleasure by the skilful manner in which he sang. Mr. W. Pritchard (bass) also acquitted himself most creditably. Judicious and valuable help was given by Miss Robinson (pianoforte), Misses Partington and Salmon (1st violins), Mr. T. Jones (2nd), and Mr. Tom Dorricott (cello), who admirably performed the Sinfonia, Pastorale, and Triumphal March, also giving vigour and freshness worthy of special mention in all choruses. The cantata was sung with excellent taste and precision, the spirit of words and music being interpreted in an intelligible manner, and praise is due to the choir and Mr. J. E. Dorricott, the conductor, for such good tone and clear enunciation. In the evening an interesting programme was given, interspersed with vocal and instrumental music by an augmented choir and band, consisting of choral march, "At the Name of Jesus" (Darnton); "We will battle for the Saviour" (Berridge).

**ENFIELD HIGHWAY.**—At the annual assembly of the Tottenham, Edmonton and Enfield Free Church Council, recently held at the Baptist Church, Totteridge Road, Enfield Highway (Rev. A. W. Welch, pastor), the choir of that church rendered a fine programme of music, which was duly appreciated. The following was the programme:—Anthem, "The Lord is my Strength" (Smart); song, "The Lost Chord" (Sullivan), Miss Kate Davenport; anthem, "How lovely are Thy dwellings" (Spohr); solo by Miss E. Beavan; chorus, "Blessed are the men" (Mendelssohn); recit. and air, "Comfort ye My people," "Every Valley" (Handel), Mr. W. W. Attenborough; hymn anthem, "The King of Love" (Gounod); song, "O, Divine Redeemer" (Gounod), Miss Edith Cooper; anthem, "O, God, when Thou appearest" (Mozart).

**FOLKESTONE.**—On August 15th an interesting organ recital was given in Radnor Park Congregational Church, by Mr. Edgar A. Smith, whose programme is given in another column. He played with skill and taste. Messrs. E. Hunt Roberts and Inston Bowman contributed two solos each, which were much appreciated.

**HIGH WYCOMBE.**—The Wesley Church Choir held its annual choir services on Sunday, July 10th. This choir was successful in securing second prize at the Competitive Festival at Oxford in May last (Dr. MacNaught being adjudicator), gaining 58 points against 65 obtained by first prize choir. This

being their maiden effort, they are to be congratulated. At the morning service, July 10th, the choir rendered two items from the new Wesley Tune Book—second setting "Te Deum," and "The Son of God goes forth to war," by Dr. W. Croft, arranged by Sir A. Sullivan, and an anthem by Smart, "Praise the Lord, O my soul." In the afternoon a special musical service was held at 2.30, when the following items were rendered by the choir, assisted by an orchestra (leader, Mr. Jeffkins):—"Song of Miriam" (Schubert), soloist Miss Hooper; song, "Love not the World" (Sullivan), Miss D. Goodearl; anthem, "The King of Love" (Gounod); duet, "The Lord is a Man of war" (Handel), Messrs. Jordan and Boorman; anthem, "Blessed are the men that fear Him" (Mendelssohn); flute solo, "Cavatina" (Raff), Mr. Bristow; anthem, "The Lord is my strength" (Smart), solo passages by Miss F. Goodearl and Mr. Jordan. At the evening service the following were the special items:—Anthem, "O, Holy Ghost" (Macfarren); "The Radiant Morn" (Woodward). "A Song of the Homeland" was rendered as a quartet by Misses Hooper and D. Goodearl, Messrs. Jordan and Boorman, the last verse being sung by the whole choir with marked effect. The various pieces were well rendered by the choir and orchestra under the conductorship of Mr. B. Woodbridge. The "Song of Miriam," though a heavy work for a small choir, deserves special notice, Miss Hooper acquitting herself splendidly. Amongst the various other items deserving special notice was the solo by Miss D. Goodearl, in which her splendid voice was heard to advantage, the difficult duet, "The Lord is a Man of War," being very nicely given by Messrs. Jordan and Boorman. The orchestra did splendidly, particularly in the "Song of Miriam," the accompanists doing yeoman service being Mr. W. E. Crook, Mr. C. V. Cartwright, and Mr. Woodbridge. The attendance at the services was not so good as should be, seeing that this is the only appeal made during the year in this way, especially in view of the fact that the choir only receive any surplus there may be over the usual offertory.

**HYDE (NEAR MANCHESTER).**—On Sunday, July 31st, at the Baptist Church, the annual Choir Sermons were held in the afternoon and evening. Rev. Henry Bury, B.A., was the preacher at each service, and he had for his afternoon subject the text, "Lead me to the Rock which is higher than I." The choir gave in very nice manner the anthem, "Lord of Life" (Berridge). At the evening services the Rev. H. Bury again preached an excellent sermon, from the text, "Render unto Caesar the things which are Caesar's, and unto God the things which are God's." The choir gave excellent renderings of the following choruses—"And the glory" (Handel), "Great and marvellous" (Berridge), and "The Heavens are telling" (Haydn). Miss Lizzie Philips gave the solo "Rock of Ages" (Barri) in a very able manner. Mr. J. Croft, the organist of the church, was the conductor at each service. There were fair congregations, the collections being about the same as last year. The proceeds were for the annual outing of the choir.

**WALTHAM ABBEY.**—At Paradise Row Baptist Church, Waltham Abbey, Mr. Alec. Kennedy was presented, at a social reunion, with a silver-mounted ebony baton, also a silver-mounted silk umbrella (inscribed), as a mark of esteem and recognition of his valuable honorary services for ten years past, as "Choirmaster and Conductor" at this church. The pastor (Rev. Albert Woodward)



made the presentation, on behalf of his deacons and choir. Mr. Kennedy appropriately acknowledged the kindness of his friends, and on Sunday, the 14th ulto., the baton was first used. The organist is Mr. C. Upton, A.R.C.O., who has held the post here for ten years.

## Recital Programmes.

COSELEY.—In Ebenezer Baptist Church, by Mr. W. Snow:—

Concert Overture in C	Handel
Marche Funebre et Chant Seraphique	Smart
Air, Variations, and Final Fugato	Guilmant
Cuckoo and Nightingale Concerto	Hollins
Improvisation	
Overture in D major	Morandi
Military March (Pomp and Circumstance), No. 1	Elgar

DOUGLAS (ISLE OF MAN).—In Rose Mount Wesleyan Church, by Mr. J. A. Meale, F.R.C.O.:—

Overture in G	J. C. Bridge
Prayer on the Ocean	Weigand
Sonata da Camera, Allegro-Romanza-Maestoso	A. L. Peace
Two Transcriptions—	
(a) Nocturne	Chopin
(b) "Maying"	Smith-Lott
Concert Fantasia on a well-known Air	W. T. Best
Storm Idyll	Weigand
Illustrating the calm of Nature; the Songs of Birds; Pastoral; Swiss Shepherds with their Pipes; a Village Nuptial Festival which is interrupted by a Storm; the Villagers pray that the storm may cease (hymn "Sacred Heart"), the Prayer is heard; "Te Deum" in thanksgiving.	
Grand March	Riviere

LLANDUDNO.—At St. John's Wesleyan Church, by Mr. S. L. Coveney, F.R.C.O., on August 10th:—

Grand Chœur in B flat	T. Haigh
Barcarolle from 4th Pianoforte Concerto	Sterndale Bennett
Concert Piece on the Prayer from "Der Freischutz" (Weber)	Lux
Storm Idyll	Weigand
Calm of Nature; Pastoral; Village Festival interrupted by storm; Villagers pray for storm to cease; Thanksgiving.	
The Question—the Answer	Wolstenholme
Fugue in E flat (St. Ann)	Bach

On August 17th:—

Marcia de Processione	Enrico Bossi
Concert Fantasia on the tune "Hanover"	
	E. H. Lemare
Andantino in D flat (by request)	E. H. Lemare
Fugue on the name of Bach	Schumann
Fantasia on the tune "Sicilian Mariners"	Lux
Caprice in G minor	H. Crackel
"Ellers," Symphonic Poem	C. W. Pearce

FOLKESTONE.—In Radnor Park Congregational Church, by Mr. Edgar A. Smith:—

War March (Athalie)	Mendelssohn
"Die Antwort"	Wolstenholme
Largo in G	Handel
Toccata and Fugue in F major	Bach
Elegie in D minor	Merkel
"Lieder Ohne Worte," Nos. 9 and 30	Mendelssohn
Organ Overture	Eugene Bossi
"Salut D'Amour"	Elgar
2nd Organ Sonata	Rheinberger

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Great Organ. CC to A.

Double Open Diapason	16 ft.	58 pipes.
Large Open Diapason	8 "	58 "
Small Open Diapason	8 "	58 "
Clarabella	8 "	58 "
Viola	8 "	58 "
Harmonic Flute	4 "	58 "
Principal	4 "	58 "
Twelfth	2 1/2 "	58 "
Fifteenth	2 "	58 "
Trumpet	8 "	58 "

Swell Organ. CC to A.

Double Diapason	16 ft.	58 pipes.
Open Diapason	8 "	58 "
Hohl Flute	8 "	58 "
Echo Gamba	8 "	58 "
Voix Celestes	8 "	46 "
Principal	4 "	58 "
Oboe	8 "	58 "
Contra Fagotto	16 "	58 "
Flautina	2 "	58 "
Mixture (3 ranks)	—	174 "
Cornopean	8 "	58 "
Claron	4 "	58 "
Tremulant		

Choir Organ. CC to A.

Dulciana	8 ft.	58 pipes.
Lieblich Gedact	8 "	58 "
Viola da Gamba	8 "	58 "
Flauto Traverso	4 "	58 "
Piccolo	2 "	58 "
Clarinet	8 "	58 "

Pedal Organ. CCC to F.

Open Diapason (Wood)	16 ft.	30 pipes.
Bourdon	16 "	30 "
Bass Flute	4 "	30 "
Violone (from Great Double)	16 "	—
Trombone	16 "	30 "

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Great to Pedal.	Swell to Great.
Swell to Pedal.	Swell to Choir.
Choir to Pedal.	Swell Super Octave.

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C. DARTON.

Hampstead, Aug. 15th, 1904.

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### SEASIDE MUSIC.

A CORRESPONDENT suggests that an improvement in bathing-machines is not the only reform called for on the beach. "A few days ago," he writes, "it was my lot to listen to the 'municipal band' on the parade at a seaside resort. One of the pieces most favoured by a holiday audience was decidedly of the go-as-you-please order. The scheme of the composition (!) in question included the throwing about of an indiarubber ball by the instrumentalists in the bandstand, and occasionally a musician, with the end of his trombone or clarinet, would knock off the cap of his colleague on the seat in front of him. These and suchlike antics were the signal for a 'Ha! ha! ha!' from the other members of the band, who waited on the conductor's beat to conclude their outbursts of hilarity, and resumed them at his word. The organisers of this sort of tomfoolery are positively salaried, while many musicians of real merit can scarcely pay their way."

## To Correspondents.

F. P.—Your tune is fairly good. The melody is pleasing, but the third line is strongly suggestive of other tunes.

C. R. S.—It is impossible for us to say. We do not know *all* the facts.

ADAGIO.—Your suggested *tempo* is about right.

The following are thanked for their communications:—C. E. B. (Tottenham), W. J. B. (Tonbridge), J. C. (Putney), S. L. C. (Llandudno), W. H. (Clapham), J. A. M. (Selby), G. R. (St. Albans), T. P. (Peckham), C. R. M. (Manchester), T. T. (Ayr), R. D. (Grantham), M. A. (Deal), C. C. (Londonderry).

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Evensong. Bruce Steane.  
January, 1902, contains—  
Melody in D-flat. Jas. L. Houghton.  
The Evening Bell. J. P. Attwater, F.R.C.O.  
March, 1902, contains—  
Bereave at Hymne Seraphique. E. H. Smith, F.R.C.O.  
Two Soft Movements by W. C. Filby, I.S.M. No. 1.—By the  
Waters of Babylon. No. 2.—By Cool Silcan.  
May, 1902, contains—  
Coronation March. Bruce Steane.  
Meditation. Jas. Lyon.  
Andante Moderato. Charles Darnton.  
July, 1902, contains—  
Introduction and Variations on "Benediction." W. H. Maxfield,  
Mus. Bac.  
"Daybreak." Bruce Steane.  
September, 1902, contains—  
Toccata. Bruce Steane.  
The "Sail," Fugue. Bruce Steane.

November, 1902, contains—  
Postlude. W. H. Maxfield, Mus. Bac.  
Andantino Religioso. E. H. Smith, F.R.C.O.  
January, 1903, contains—  
St. Augustine March. C. Darnton.  
Meditation. W. H. Maxfield, Mus. Bac.  
March, 1903, contains—  
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Consolation. Bruce Steane.  
May, 1903, contains—  
Concordia March. Arthur Pearson.  
July, 1903, contains—  
Reminiscence. J. A. Meale, F.R.C.O.  
Melody in F. W. Henry Maxfield, Mus. Bac.  
Andantino in A. Ernest H. Smith, F.R.C.O.  
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"Miles Lane," with variations. J. P. Attwater, F.R.C.O.  
"Communion." No. 2. Jas. Lyon.

### VOLUME VII.

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Reverie. A. G. Colborn.  
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VARIETY is the spice of a great many things in this life. Therefore, aim to have variety in your manner of singing. This is not hard to secure. Have the school sing by sides, for example, and they will be much pleased. In a tune like "Shall we gather at the river?" have one side sing the first line, and the other side sing the second, and so on through the verse, and then the whole school join in the chorus. This will give a very pleasing variety to this part of the exercise, and will lead many to try and sing who would otherwise take no part in the music. At times let the leader sing the verse, and let the school unite in the refrain. If the leader cannot do this himself, it may be that he has some teacher or scholar who can do it well. Use all the talent that you have. There are other ways besides those I have indicated which will occur to any wide-awake leader who thinks about how he can do better than he has been doing. Only let him not go to sleep and think that his school is doing as well as it possibly can.

### SEASIDE MUSIC.

A CORRESPONDENT suggests that an improvement in bathing-machines is not the only reform called for on the beach. "A few days ago," he writes, "it was my lot to listen to the 'municipal band' on the parade at a seaside resort. One of the pieces most favoured by a holiday audience was decidedly of the go-as-you-please order. The scheme of the composition (!) in question included the throwing about of an indiarubber ball by the instrumentalists in the bandstand, and occasionally a musician, with the end of his trombone or clarinet, would knock off the cap of his colleague on the seat in front of him. These and suchlike antics were the signal for a 'Ha! ha! ha!' from the other members of the band, who waited on the conductor's beat to conclude their outbursts of hilarity, and resumed them at his word. The organisers of this sort of tomfoolery are positively salaried, while many musicians of real merit can scarcely pay their way."

## To Correspondents.

F. P.—Your tune is fairly good. The melody is pleasing, but the third line is strongly suggestive of other tunes.

C. R. S.—It is impossible for us to say. We do not know *all* the facts.

ADAGIO.—Your suggested *tempo* is about right.

The following are thanked for their communications:—C. E. B. (Tottenham), W. J. B. (Tonbridge), J. C. (Putney), S. L. C. (Llandudno), W. H. (Clapham), J. A. M. (Selby), G. R. (St. Albans), T. P. (Peckham), C. R. M. (Manchester), T. T. (Ayr), R. D. (Grantham), M. A. (Deal), C. C. (Londonderry).



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